

THE WRAPS AND CAPE COLLARS

BEAUTIFUL CLOAKS WORN AT THE HORSE SHOW.

Of All Lengths and All Elaborately Trimmed—White the Favorite Color—Evening Coats Very Loose—Kimono Coats—The New Black Silk Coats—Tunics.

In the cloaks at the Horse Show there was very little left for the imagination so far as elaborate display was concerned. Like every thing else in dress, white predominated, with here and there a pale blue cloak and a black cloth or silk garment.

They were mostly in some form of coat, with an occasional long cape-shaped adorned



with the deep cape collar of lace. There are no definite rules about length, evidently, but the three-quarter length rather has the preference, perhaps. Still there were long coats galore.

One short coat was worn by one of the four hundred. It was in white cloth, combined with heavy lace, open a little way up at either side and caught across with buttons and silk cords. A rather broad turn-over collar and deep cuffs were of a beautiful quality of chinchilla.

Sable collars with the cream white coats are charming, and beautiful Empire scarfs of sable were worn around the shoulders with semi-transparent white lace gowns.

Ermine is said to have led in furs for evening wear, but it certainly has rivals in sable and chinchilla.

The evening coats are rather shapeless in cut, since they are extremely loose, but with the cape collars, which are an inevitable finish this season, they have a very attractive style, besides being roomy and comfortable to wear.

Something quite out of the ordinary but not at all pretty was a plaited white



chiffon kimono edged with a band of black silk. The yoke was of black silk covered with black applique lace which extended in sprays down into the chiffon below. This short garment in any material is becoming only to a tall slender woman, but in white cloth, with box plaits down the back and front it is really very pretty on the right woman.

To be good style the yoke should be covered with a double or triple square collar, which carries out the lines of the yoke on a larger scale. The upper collar should be of handsome heavy lace. The others may be of cloth, simply stitched, or edged with ermine and a dainty embroidery of silk flowers and white gailoon down the front.

Without question evening cloaks are made on a very magnificent scale, entirely regardless of price. Wide bands of beautiful old lace are set in down the fronts and the centre of back—and nothing in the way of lace is too elegant for the deep collar.

Accordion plaited crepe de chine, with an embroidered yoke and cape also inset with lace, is one of the handsome combinations. Gorgeous shoulder wraps are made of fur and lace, white fox, miniver and er-



mine being the special kinds employed in this class. These are shown in the illustrations. A squirrel coat with ermine in combination and a white silk embroidered collar is another novelty shown.

One very pretty mandarin shaped coat in the procession at the Garden was in white cloth with full back, and side seams left open about nine inches. A narrow stitched band of cloth with a wide band of heavy antique lace above finished the edge. Another band of cloth finished the upper edge of the lace, dotted here and there with a bunch of padded cloth grapes. The yoke of the same lace was unusual in design as it extended in stole

shaped ends down either side of the sleeves both back and front.

If there is any place where the grape decorated lace shows off to advantage it is on the white cloth coats. It is one of the fads of the season, however, and its uses are not limited.

Box coats of white cloth with wide border bands of heavy lace edged with a narrow striped band of cloth, are another popular style. Some of these garments, too, have a simple neck finish of a narrow turn-over collar in colored velvet finished with a white gailoon ending in cords and tassels. The cuffs match the collar.

Very stunning are some of kimono coats made out of the real embroidered silk kimono. To give necessary warmth white caracul is sometimes used as a lining, but heavy satin with an interlining is sufficient. A border band of plain silk or cloth of silver with gimp on the edge is a pretty finish.

Shawl collars of velvet appear on some of the new cloaks. The new feature of the black silk coats lies chiefly in the embroidery in heavy black silk, the collar and front facings of white, being also embroidered in black or with a combination of pale blue and white.

Among the cloth costumes there is a tunic coat well worn by tall women. The tunic is unlined, which adds very much to the effect, as it is less clumsy.

The tunic is quite long ending any where between the knee and the ankles and the long lines are accentuated by tucks or plaits from shoulder to hem. This garment has a shaped stitched belt of the same material. The skirt worn with such a coat should be long, in fact with quite a train, or the beauty is lost.

FRILLS OF FASHION.

The Horse Show flowers were orchids, gardenias, and violets, with the first in



the lead, but flowers of any sort were not universally worn. Two orchids tucked in at the belt were the swell thing because of the price, if for no other reason, but the elaborately decorated bodies are not improved by floral decorations, which may account for the scarcity of corsage bouquets.

There was no dearth of jewels, however, in every form of brooch, necklace and long chain possible to imagine. Not more than one woman in every dozen wore earrings, and they were very beautiful gems when they appeared at all. Large pearls, turquoise and diamonds were the favorites. The large horseshoe of diamonds was most in evidence than ever before.

As for millinery, words are inadequate. Broad and flat is the motto as it has been for some time, but this display outdid anything along these lines, which has been on exhibition before.

The white hat was supreme in the evening, dominating the entire collection in headgear, and it was made of lace, chiffon



and feathers, yes, and ermine, too. Of course there were all shapes and kinds worn, but as you viewed the hats collectively the two outlines which stood out from all the rest most conspicuously were the very large flat hats and the Spanish turban.

This was true of the most fashionably dressed people, the large hats being worn in the evening and the turbans for less dressy costumes in the daytime.

One little fancy which multiplied itself many times on the morning costumes was the leather fob with gold or nickel stirrups hanging therefrom.

The weather was hardly chilly enough to necessitate coats and hats were worn in full force, both in furs and feathers. My lady in a lace gown with transparent neck and her hands clasped inside of a large ermine muff seems rather inconsistent, but fashion rules, the feminine would not do anything goes. The flat muff rounding up at the ends so that it is narrowest at the top, is the swell thing, and it is very large all the same.

Married Men Live the More Valuable. From the Louisville Courier-Journal. NASHVILLE, Nov. 21.—In the case of Summers against the Louisville and Nashville Railroad Company the jury this morning brought in a verdict for the plaintiff for the killing of Thomas Summers, who was a man of family, and for \$3,000 for the killing of Robert Summers, who was single. The two men were killed at the same time while in a wagon at the Hendersonville crossing.

Folks Who Get Tired Feeling find that melancholia is driven away by reading the human interest stories in the Sun.

WOMAN'S ATHLETIC STRIDE.

EXERCISES BY WHICH TO MASTER THE WALK IN VOGUE.

It Has a Vigorous Swing From the Hips and Carries a Woman Rapidly and Gracefully Over the Ground—The Gait of the Dancing Nymph Out of Date Now.

Have you learned to walk? That is a question of the day which no woman hoping to remain in fashion's procession may ignore.

What the up-to-date girl is now giving her attention to is her walk. She has opened her eyes to the fact that the most pronounced defect of form or feature can do no more to mar her than an awkward or unsteady walk, and realizing that this matter lies entirely within her own grasp, she very wisely sets her wits to work and by study and practice she has learned and is learning to walk.

One might fancy that walking was an accomplishment mastered in the long ago, during the very first year of her earthly experience, in fact, but this only shows how easy it is to be wrong.

Nowadays we are learning a thing or two about the fine art of locomotion which we never suspected at the time our little feet began to carry out the dictates of our wills. Not only have we learned to convey our bodies from point to point, but we are deep in the art of doing so at the least physical expense, with the greatest ease, comfort, beauty, healthfulness and style.

Of course there are geniuses in all arts, and among the gifted ones is the natural born walker, to whom the art of walking comes as unconsciously as her breath, even as she stumbles from long and short focks. There is a subtle and mighty charm in the strength and rhythm of her



gait, but even this happy darling of nature has her little lesson to learn in the changing styles.

The walk of to-day is the stride of strength. The steps must be long and easy, the chest held high, the chin up and the arms relaxed.

The whole bearing of the woman, especially her free, long step, seems to speak of a wholesome one-air life, a joyous life of vigorous exercise and outdoor sports. Golf, rowing, riding, driving and tennis all come into evidence in her walk.

The springy, bouncing foot has been set aside. She now puts her foot down in a firm, unqualified way that signifies decision and no nonsense.

She steps with deliberation and apparent leanness, but in making her long steps she swings her leg forward from the hip, so as to carry her easily and swiftly over the ground. She never appears hurried, no matter how rapidly she walks, and yet she gets there far sooner than she ever did in the days of her many mincing steps.

The attempt at the athletic walk when not properly done has very grotesque results. It is the conscientious effort of every normal woman to walk smartly and according to the prevailing fashion, but the athletic walk is a perilously easy to parody and quite difficult to acquire.

Take heed how you plunge into it. Too often, indeed, one sees women cheerfully making figures of fun of themselves by their earnest desire to strike the pace of the passing fashion, and one would wish the ambitious beginner against mistakes.

One matter should be constantly borne in mind, and that is that the secret of success lies not in the length of the stride so much as in the proper swing from the hip. There appears to be a prevalent impression that the length of the step should be curved out by the width of the skirt, and the obvious strain of stretching beyond one's natural limitations appears both ludicrous and pathetic.

To get the correct swing from the hip you should practice a few exercises in your room. The first thing to learn is to make as little effort as possible and centre the action altogether at the hip. The muscles of the legs should not be tense, but easy and relaxed, and the motion should be altogether sympathetic and responsive to the action at the hip.

To bring his desired state of affairs to reality you should practice standing on a low stool with the weight of the body entirely poised on one foot, while the other is allowed to hang with the muscles as limp and relaxed as possible. After a moment or so of complete rest and relaxation swing to and fro at the waist and allow your leg

to swing as a pendulum, being very careful to exert only the muscles of the hip and waist. It will be necessary to practice the relaxation exercises constantly before you can attain the proper state of limppness, but when you have gained this, half of your battle is over.

The free and untrammelled motion, or swing, at the hip is simply a matter of habit and practice. After you have learned to relax the other muscles, you will soon get the right swing at the hip.

Ten minutes before retiring and ten minutes every morning, given to the exercise of the hip motion will tell in your walk very quickly, for the motion will come to you almost unconsciously after a few days.

Try to remember that the more haste the less speed, and never allow yourself to be so hurried as to let the muscles of your legs become tense in walking. If the flow of motion from your hip to your foot and heels in a gait that is disastrously awkward.

The pulse of the body and manner of holding the chest are other matters of necessity important in the making of a walk. It is no longer correct to tilt your body slightly forward when walking. You should hold yourself as straight as an Indian, so that a plumb line dropped from between your shoulders would fall at your heels.

Your chest should be held up and out so that a straight line dropped from it to the floor would fall several inches beyond the tips of your toes. The position and development of the chest is essential to the carriage and the smart athletic walk.

Exercise yourself by raising your arms above your head, lifting your chin, and chest as high as possible, and after holding the position until you are conscious of fatigue, suddenly relax, letting your arms drop limply to your sides, your head fall forward and your chest sink.

Doing this six or eight times morning and night will soon have its effect upon the pulse of your head and the position of your chest when walking.

Another thing to learn is the placing of the foot. Unfortunately in this case there is more to unlearn than to practice, and surely there is no royal road to unlearning.

It is expression," another says, "which makes a woman charming." She may



have perfectly regular features, fine eyes and hair and a good figure, but expression is wanting. Another one may have only average comeliness, but she is bright and pleasing. Nine men out of ten would call the really beautiful one unattractive. And now for the real beautiful face would surpass the other, if it, too, had been expressive.

Or is the charm of a beautiful voice which lingers in the mind forever and stirs the heart. A beautiful face only strikes the eye. Not only is a good voice attractive, but even to those who are vocal and put down as a person deficient, either mentally or physically, if she have an untrained, indistinct utterance.

It is a matter of comment that the sweet, well-bred tones that one listens for and wonders at come partly of physical well-being, and a warm, lively temper of mind and body, and that cheerful folk usually have melodious voices.

Therefore, if you would cultivate your voice, forget that life is such a serious affair. Relax those strained muscles of the face to neck, and look bright and contented. With the light of happiness in your eyes, and on your lips, your voice should be sweet and smooth.

Or it is the girl who takes the trouble to please, to make herself agreeable, and to say nice things not only to the young and attractive, but even to those who are voted old bones and prosy creatures. All receive kind treatment at her hands.

Young men of broad physique, whether or not a girl is charming by looking at her hand, her face, her voice seldom see, so jealously it is guarded.

Teutonic approval is for the buxom dame. Heartily and candidly every German despises leanness in a woman. There is something comforting, soothing and bewitching to him in solid, wholesome avoirdupois. Added to this must be a smooth and white skin.

The little Dutch girl to please her lover must have a peachblow complexion, and a coquettish arrangement of her locks, which must be dark, and her figure must be full, but not overfed.

The great charm of the Japanese maiden

lies in her manner—quiet, reserved, gentle and kindly.

No Circassian maiden can be attractive unless she have finely arched lips and a charming figure. She must also be gentle

WHERE LIES MY LADY'S CHARM?

THE MANY IDEALS OF BEAUTY IN WHICH WOMAN HAS PART.

It May Be Eyes or Flashing Teeth or a Snow-White Throat or a Charming Voice or Self-Reliance That Fascinates—Nations Look at These Differently.

What charms makes a woman most fascinating? Individual taste must answer, for there is no rule of beauty that can apply to all time and place. A poet may tell you that beautiful eyes yield the greatest charm and that eyebrows as well as eyes inspire admiration and sonnets.

Or the maiden who allies charms and fascinations is she who hath a beautiful mouth—the mouth having almost more to do with making or marring the beauty of a woman than any other feature. Or it is the beauty of flashing teeth, which it is a treat to see, when a woman smiles, which she does frequently when she has two perfect rows of pearls in her mouth. Some one else will say that beauty of neck and throat constitutes one of the greatest charms a woman can possess.

For ages, the Frenchman has been letting down verses, using up pounds of paint, and sculpturing innumerable white marble figures to prove that the fairness of woman lies in a white neck, and the Venus nupte. He would not write a heroine down in one of his yellow-backed novels without mentioning these beauties, than he would forebear to dilate upon the fact that just at the base of her throat lies a big dimple. This he calls "Diana's pool." It is a snowy hollow that few but French women ever possess.

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